

WASHINGTON, D. C. SUNDAY, MAY 28, 1922.

MAY PRESENTS ITS FINAL OFFERINGS OF STAGE AND SCREEN



VIRGINIA ~ KEITHS.

"Enter Madame" Is New Offering At the Garrick

Strong Vaudeville and Photoplay Attractions Seen on Week's Program.

THE presentation by the Garrick Players of Gilda Varese's dramatic hit, "Enter Madame," and the announcement of the closing of the vaudeville season at the Strand next week are two outstanding announcements of stageland. The production of "Enter Madame," at the Garrick is said to give Miss Wanda Lyon an opportunity to display her real histrionic ability. Notable vaudeville bills at Keith's, the Cosmos and the Strand also amplify the program of the week.

GARRICK—Gilda Varese and Dolly Byrne's comedy, "Enter Madame," will be the attraction at the Garrick opening tomorrow night. This production, which enjoyed one full year on Broadway and is now running in London has just been released for stock production. It tells a most interesting story of a great crisis in the life of a grand opera star. The play offers Wanda Lyon the most ambitious role she has had in her Washington career. Earle Foxe, Ada Meade, Gerald Oliver Smith, Frank DuFrane, Dorothy McGrew, Sara Farrar, Mrs. Charles B. Handford, Edward Trushelm and others have roles.

B. F. KEITHS—Peggy Wood, musical comedy star, will be one of four headline attractions at B. F. Keith's this week, commencing tomorrow. Miss Wood will head her Four Buddies with Harold Levy in special songs and dances. Another topnotcher is the princess of ragtime, Ruth Royce. Another will be Kate Ellmore and Sam Williams in "Wanted a Cook." George Le Maire with Joe Phillips will present "At the Dentist's." Others will be Wells, Virginia and West as "Two Jolly Tars and a Girl"; Moody and Duncan in "Opera and Jazz, Inc."; Mme. Varady and company; Jack Hanley and his sticks.

COSMOS—The Atkinson-Hasson-Mack Trio, with the Juniper Jazz Band, "The Jazz-o-Mania," will headline the Cosmos Theater bill this week, beginning tomorrow, with Bobby Bernard, the Washington comedian, and company in William Fried's one-act comedy, "The Soap Salesman." Others include Howard and Denny, in eccentric specialties; the Dennis Sisters, in songs and costume dances; Bert Shepherd, Australian whip expert; "Burnum," Frank Mayo, in "The Man Who Married His Wife," a film story of a fellow with two faces who twice fought for the love of the same woman and won each time; Pathe comedy, International News and Urban Movie Chats.

STRAND—The week beginning today marks the final week of the season at the Strand. "Dance Hits," a bit of terpsichorean splendor, will headline the vaudeville program. Other numbers include the Kawana Duo, Oriental gymnasts; Mardo and Rome in "A Collision of Fun"; the Gilbert Sisters and Armstrong in melodies, music and smiles; Rober and Gold in "Character Laugh Bits"; "Pilgrims of the Night," an adaptation of the novel, "Passers By," by E. Phillips Oppenheim, concerning the theft of 4,000,000 francs from the French sub-treasury. Rubye De Remer and Lewis S. Stone head the cast, which includes Kathleen Kirkham, William V. Mong, Raymond Hatton and Frank Leigh.

COLUMBIA—Fannie Hurst, America's great short-story writer, who gave the screen "Humoresque," has contributed another great triumph to the silverheat in "The Good Provider," produced by Frank Borzage, which begins a week's engagement at Loew's Columbia this afternoon. "The Good Provider" glorifies the father of the family, that unsung hero of millions of American homes. Mr. Borzage, the director, has brought to the interpretation of the story Vera Gordon, the chief figure in "Humoresque"; Dore Davidson, Miriam Battista, Vivienne Osborne, William Collier, Jr., John Sechs, formerly of the Garrick Players here; Blanche Craig, Ora Jones and others.

METROPOLITAN—Jackie Coogan in "Trouble," Ben Turpin in "Step Forward," Jackie Coogan, the juvenile genius of "The Kid," "Pecky's Bad Boy" and "My Boy," will be seen this week at Crandall's Metropolitan in "Trouble," with "Step Forward," the Mack Sennett comedy, starring Ben Turpin, as the added feature. In "Trouble," Jackie is cast in the role of an orphan in the Community Orphanage, who has an eventful but not always happy career as mentor for all the other kiddies less resourceful than himself. He is supported by Gloria Hope and Wallace Beery. "Step Forward" introduces Mr. Turpin as a street car motorman-conductor on a one-man run, harassed by a variety of annoyances. Phyllis Haver is cast opposite the star.



Scene from "THE GOOD PROVIDER" COLUMBIA



CONSTANCE TALMADGE ~ CRANDALL'S

Novelist Maugham Joins Ranks of Screen Writers

"The Ordeal," Agnes Ayres' Picture, Represents Noted Author's First Story Written for the Camera.

In line with the policy of presenting original stories written especially for the screen by famous authors is "The Ordeal," by W. Somerset Maugham.

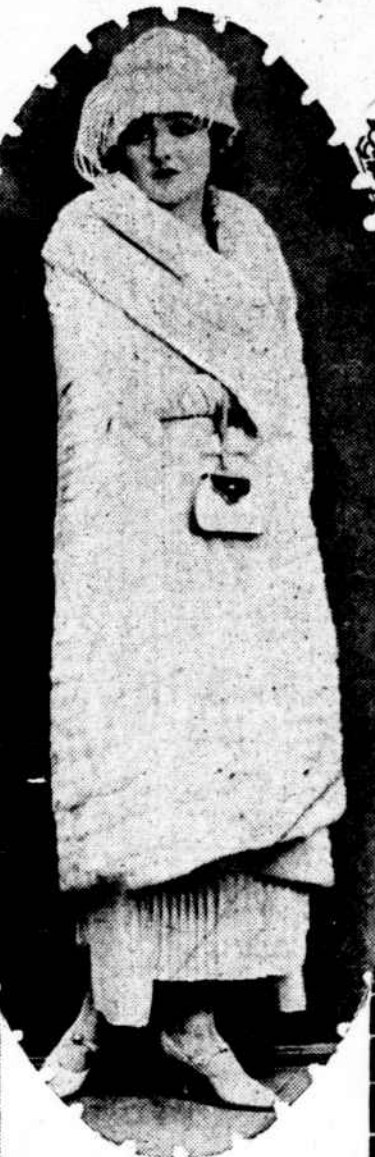
Mr. Maugham is but one of a series of noted writers who, after learning screen technique at the Lasky studio, have evolved a story with the requirements of the screen directly in mind. Others include Sir Gilbert Parker, Elinor Glyn, Edward Knoblock, Samuel Merwin, Harvey O'Higgins, George Pattullo and George Ade.

"The Ordeal" is Mr. Maugham's first photoplay, although for years he has been famous for his stage and novel successes. Famous Maugham plays include "The Circle," a New York success; "The Land of Promise," "Penelope," "Smith," "Lady Frederick" and "The Explorer." It is, however, as a writer of two most unusual novels, "The Moon and Sixpence" and "Human Bondage," that Mr. Maugham has achieved his greatest fame. A rather unusual literary touch displayed in these is said, by those who have read the tale, to be carried over into "The Ordeal," his first screen story, which has been adapted for the camera by Beulah Marie Dix.

Mr. Maugham started out to be a doctor, and for several years was an interne at St. Thomas' Hospital, London. "Lisa of Lambeth," a story of his experiences, started his literary career. He was a member of the British secret service during the war, following which he came to Hollywood. On leaving the Lasky studio he started on a trip around the world which was expected to take two years.

"The Ordeal" will be seen at Loew's Palace today. If you had been in Cosmopolitan Productions' studio in New York during the filming of certain parts of "The Good Provider," you would have detected a delectable blending of savory odors. By following your nose, as the saying goes, you would have traced the odors to a setting where Frank Borzage was directing "The Good Provider," a Fannie Hurst story, which will be seen at Loew's Columbia Theater today and all this week.

The setting was the home of the Binswanger family, the chief characters of the photoplay. In the kitchen, on a gas stove, there was cooking a real meal of roast beef, roast duck, soup with dumplings, potatoes and apple pie. The dinner was complete in every way—so



AGNES AYRES ~ PALACE



LON CHANEY ~ RIALTO



BURNUM ~ COSMOS

Current Amusements At a Glance. GARRICK—The Garrick Players in "Enter Madame." B. F. KEITHS—Vaudeville. COSMOS—Vaudeville and pictures. STRAND—Vaudeville and pictures. COLUMBIA—"The Good Provider." METROPOLITAN—Jackie Coogan and Ben Turpin. RIALTO—Lon Chaney in "The Penalty." PALACE—Agnes Ayres in "The Ordeal." CRANDALL'S—Gladys Walton in "Second Hand Rose."

IN THE MAILBOX

From the Garrick Director. Dramatic Editor:

I have never taken up the time of dramatic critics to bother them with my views or ask for corrections unless it has been to thank them for a bit of real constructive criticism—one of the hardest things in the world to obtain in any field of endeavor. My admiration for the cleverness of Mr. Field's comedy, "Wedding Bells," I believe, can hardly be second to your own, and whatever sins of omission I have made in producing it, the cutting of any of its dialogue, was not one of them. The actor whom you wrote of as having "captured the comedy honors of the evening" spoke the "telephone speech" absolutely verbatim. If prospective auditors read in your article that "Wedding Bells" is being given with "deadly excisions" and "unfortunate deletion" they may change their minds and stay away. I would be glad at any time to show you the script, which may prove to you that it remains in its uncut virgin purity. Believe me, I am very appreciative of your helpful reviews. GEORGE H. TRADER.



JACKIE COOGAN ~ METROPOLITAN



RUBY DE REMER ~ STRAND

Weeping on Short Notice Is Boy-Actor's Specialty

Jackie Coogan Allows Nothing, Not Even Stage Carpenters, to Interrupt Flow of His Art.

"Trouble"—with Jackie Coogan. When one reads this title and thinks of the famous little star in the title role, nothing but the thought of a fun fest suggests itself. And "Trouble" is a fun fest, but with all of its laughter and joy, in it Jackie does not forget his dramatic talent. There is a court-room scene in the forthcoming Coogan production.

Jackie has a big scene during the court-room episode—a scene where he pleads for his foster-mother and testifies against his foster-father, who has repeatedly beaten the frail young woman.

So intense was the child's acting that when his director gave the cue to stop each and every one of the jurors' eyes were filled with tears. Jackie Coogan does not have to be "coaxed" to cry. He can stand on the stage in the midst of any surrounding and bring big, bitter tears to his little blue eyes at a moment's notice. No music graced the set during the production of "Trouble"—Jackie did not need it. Carpenters can be hammering and sawing away at top speed ten feet from where the camera is clicking on the little chap and the noise has no effect on his remarkable ability to express emotions.

Many an oldtimer working in the Coogan production was put to shame by the thoroughness of Jackie's art. He is not rehearsed over and over again as is the case in so many photoplays. His director talks the action over with him and Jackie visualizes—that's all.

Glen Echo Park. A record-breaking crowd is expected to attend Glen Echo, Washington's popular amusement resort, on Tuesday (Memorial Day). A feature will be a matinee dance from 4 p. m. to midnight with music by the Glen Echo Orchestra, under the direction of A. Oehlmann. Those who have not as yet paid a visit to the popular park have a treat in store. Many improvements will be noted over last year. Dancing on week nights is from 8 to 11 p. m. Car service to and from the park insures transportation without delay or inconvenience.

Colonial Beach. With the 2:30 o'clock trip of the steamer St. Johns yesterday, Colonial Beach had its formal opening for the season. The vessel will make another trip this morning at 9 a. m.; tomorrow at 2:30 p. m., and again Tuesday, Decoration Day, at 9 a. m., making its return trip from the beach at 6 p. m. Moonlight trips begin Tuesday and will be offered each week night at 7:15 p. m.

Chevy Chase Lake. Chevy Chase Lake will be open for afternoon dancing on Decoration Day at 1:30 o'clock. Souvenirs will be given to every lady present. The two big pavilions with their faultless dancing floors are among the finest this city offers. Meyer Davis and Pete Macias' orchestra afford genuine dance delight every night in the week.

Great Falls Park. Great Falls Park Opens for the season on Memorial Day, and the park management is making preparations to receive a record crowd. The park will feature all the attractions that have proved so popular in the past, and free dancing will, as usual, be one of the outstanding amusements of this popular outdoor recreation ground.



DOROTHY MCGREW ~ GARRICK IN "ENTER MADAME"

Belasco Plans a Mystery Revival, Broadway Hears

Producer May Abandon "Shore Leave" and Bring Out "One" For Frances Starr.

By EARLE DORSEY.

QUITE irrespective of what Mr. Belasco may or may not think of "Shore Leave," his new production for Frances Starr, the chances are that Miss Starr will be seen before the end of next season in a revival of Edward Knoblock's failure, "One," which Belasco first offered a trifle ahead of its theatrical generation.

The Osborne comedy, "Shore Leave," closed its two weeks tryout last night at the Belasco. The company, it is understood, immediately disbanded. Pending its possible production in the fall the manuscript and properties were relegated to the storehouse while Miss Starr and Mr. Belasco reach a decision on which play will offer Miss Starr a role in the autumn.

Mr. Belasco, Broadway hears these days, is not altogether insensible to the popular lust for theater mystery and his box-office reports from David Warfield in "The Return of Peter Grimm" are said to indicate greater receipts than this play drew when originally presented. All of which rather strongly supports the rumor of a revival of Belasco's other mystery play, "One"—certainly as good a mystery play as the rank and file of such fodder that one will see next season.

The more worthy element of "Shore Leave"—its comedy—is clearly wasted on a play of so little purpose. The comedy sections are frequently dull and much too good to be sent to the dump. Osborne, the author, would almost certainly profit from a complete abandonment of the play at this time for much of the comedy material of "Shore Leave" could be utilized later in a more worthy manuscript.

On the whole, however, the spring of '22 finds Frances Starr no better off than she was when Knoblock's hit, "Tiger, Tiger," had lived its life and had its day. Her predicament at that time forced Belasco to a revival of "The Eastward Way," which tided Miss Starr over the season, but threw a rather unfortunate side-light on the value of her former plays by comparison with her later roles.

At any rate one will hear little more of "Shore Leave" until autumn. In the meantime Mr. Belasco may reach a decision to revive "One" and trust to the thirst for stage mystery to give Edward Knoblock a perfect average as a stage tailor for Frances Starr. Of Knoblock's three plays for the actress—"Marie-Odile," "Tiger, Tiger" and "One"—"One" is clearly the poorest of the three, but—

September should be a big month for mystery.

RIALTO—"The Trap," featuring Lon Chaney. Lon Chaney in a Universal special production, "The Trap," one of the most talked of film dramas of the year, and Maria Samson, famous opera singer and star of the Royal Opera at Budapest, in concert with Gustav Hinrichs as guest-conductor of the Rialto Orchestra, is the program offered at Moore's Rialto for the week, beginning today. "The Trap" is a powerful story of the Canadian Northwest, is said to give the versatile Lon Chaney the opportunity to do the greatest acting of his career, and he justifies the faith of the producers in elevating him to stardom.

PALACE—Agnes Ayres, the beautiful star of "Forbidden Fruit," "Bought and Paid For," "The Sheik" and "The Land That Had No Turning," comes to Loew's Palace for the week beginning today in "The Ordeal," the first original screen story by W. Somerset Maugham, author of "The Moon and Sixpence." "The Ordeal" was scenarized by Beulah Marie Dix and directed by Paul Powell with Conrad Nagel, Edna Murphy, Clarence Burton, Edward Sutherland and others. "The Ordeal" is a dramatic, gorgeous and enthralling story of a beautiful woman's successful fight for love and happiness against mistaken sense of duty toward relatives.

CRANDALL'S—Gladys Walton and Buster Keaton. "Second-Hand Rose," a comedy-drama suggested by and filmed from the lyrics of the popular song of the same name, made famous by Fanny Brice of the Ziegfeld "Follies," will be the attraction at Crandall's the first three days of the current week, beginning this afternoon, with Gladys Walton in the stellar role. Buster Keaton in his newest comedy, "Cops," is the added feature. On Wednesday and Thursday Constance Talmadge will be seen in her latest hit, "Polly of the Follies." The supporting cast is led by Kenneth Harlan, Frank Lator, Harry Fisher and others. Kipling's "The Ballad of Fisher's Boarding House" also will be screened. The week-end attraction on Friday and Saturday will be Thomas Meighan in "The Bachelor Daddy."